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planned to show the out-of-town work in second floor galleries in the east wing, the Chicago exhibits in Gunsaulus Hall, Blackstone Hall, and the Print Room.

An exhibition recently scheduled and not announced hitherto is that of prints by the Print Makers of Los Angeles, which will occupy the Print Room during the period May 9-30. For the complete calendar of exhibitions see page 63.

### DOLLS AND CHILDREN'S BOOKS

OF special delectation to children and of more than usual interest to grown-ups is the display of dolls and children's books of olden days in the first gallery of Gunsaulus Hall. The books lent by Mrs. Emma B. Hodge form a unique collection of story books, "pious reflections," books of study, rhymes, song books—books of every description, dating from *An Almanack of 1691* down to Walter Crane's *Flowers from Shakespeare's Garden*, published in 1906. All of the books are illustrated, many having engravings in color to enliven the text.

Strange as it may seem, the doll as a child's necessity has played an important part from aboriginal times down to the present. History whether pictorial or written plainly depicts or mentions these toys, so that scholars accept them as data of importance concerning customs and raiment of the past. The present collection in no way attempts to show a consecutive history, and yet an interesting variety of specimens—made of clay, cloth, metal, wood, wax, seed pods, fruit, papier-mâché, composition,



DABIT TIBI—BY EDWARD BURNE-JONES  
FROM THE COLLECTION OF CHARLES ELIOT  
NORTON, 1912

porcelain, and paper—has been assembled from many lands. They are lent by Miss Helen C. Drake, Mrs. F. M. Elliot, Mrs. Emma B. Hodge, Mrs. Marie Perrault, Mr. A. Barthelemy, Miss Lilian Whitteker, Mme. Crouilbois, Miss Ethel Coe, Miss Jeanette Buckley, Miss Margaret Baker, Mrs. Harriet Stevens, Mrs. McAlvy, Mr. Arthur Heun, Miss Bennett, and Mr. Rosse.

The Colonial dolls from the collection of Mrs. Hodge, could they express themselves, might unfold many a bygone event. For instance, a little lady in gray silk, once the property of Edward Everett's sister, is seated at a model of an early Howe sewing machine. Another doll, doubtless a "Pandore" model of 1830 made in Paris, represents a bride in "going away" costume. In an interior fitted up with furnishings of the Victorian period by Miss Bennett stand several dolls, the most important being a small Italian doll in corn-color silk wearing a blue silk calash. She was dressed by Mrs. Wendell Phillips.

From the Arthur Heun collection come three remarkable groups—one a daimio of old Japan, his wife, and attendants listening to court musicians, in setting designed by Mr. Heun. The manikins are old and wear fine old brocaded garments. A dishonored samurai from the Helen Drake collection at the Art Institute is a fine modern Japanese doll. The Pueblo Indians, in an appropriate setting designed by Miss Coe's first year Academic Class, are lent by Mrs. F. M. Elliot, Mrs. Hodge, and Miss Coe. In another case a little girl of 1850 sits stoically confronting a large

geography, while around her are grouped the little folk from strange lands about whom she is studying. A scene called "Country life" shows us dolls in a garden setting by the Department of Decorative Design. Nearby, in another setting composed by Mr. Rosse, there is enacted an "exotic tragedy"—a modern Bluebeard wielding his bloody dagger to the delight of a little prince, while the murdered hang by the neck, and one, a very ancient doll, lies stabbed through the heart.

Mrs. Marie Perrault has lent some lovely character dolls for which the Department of Design has made an effective setting in "Cinderella, or the fairy wedding." Of great elegance are the three exquisite wax ladies, from the studio of Mme. Crouilbois, in a conventional setting of blue background with white balustrade, called "In the park," designed by Mr. Rosse's students. A humorous contrast to this group is the delightful "Procession of Ronald MacDonald and his Sunday breeches" in which Ronald, the spirit of the oak, the milkweed, and the wild cucumber, is accompanied by his mush-bowl, his grandfather's bag, and his Sunday trousers and by a happy throng of Eskimo dolls, dolls of kelp from California, a corn-husk beauty, an Irishman and his pig, "the smallest clown in the world," an African clay doll, Japanese street characters, and other interesting personalities.

An impressive and life-like picture is formed by Lilian Whitteker's paper figurines, a group of Kentucky mountaineers in a realistic landscape setting of colored paper cut by the Normal

students. "Papyrotamia" it is called—that method of cutting paper in designs which in Revolutionary days was thought a high accomplishment. The masterpieces of this art were carefully mounted on black paper, glazed, and framed and used as gifts or bequests. In the Kentucky group there is a shaggy dog cleverly made of blotting paper by the Normal students. Four peep shows—color prints of about 1840—lent by Mrs. Hodge are also exhibited. The "Foxhunt" is gay with color, and "The Underground London" is architecturally amusing.

### THE TREND OF EVENTS IN INDUSTRIAL ART

ANOTHER indication of the seriousness with which American museums have been undertaking to ally art and industry and to aid in improving American design was made in the appointment in the Metropolitan Museum of New York of an Associate in Industrial Arts, Richard F. Bach of Columbia University, whose function is to assist manufacturers, artists, and craftsmen in their use of the museum's collections. When the modern worker in industrial arts and the manufacturer have the rich stores made accessible to them in a concrete way, they will be able to use practically and with understanding the finest products of all ages. In the *Educational Review* for January Mr. Bach, under the caption "American industrial art and the schools," makes some pregnant remarks about our crying need for schools and more schools:

"A new era is dawning in the industrial arts field; war brought the

opportunity. The war forced us to choose between aping Europe again, now that the job over there is finished, or standing upon our own ability in the broad field of high class industrial art production. . . The schools must get to work in this serious business. The general schools must make their work in drawing useful; the schools for manual craftsmen must be busier and harder at work than ever; the schools for teaching designers have the greatest task, for they must assure for us fine design for production on a large scale. And for this great work, which must be got under way immediately, our present schools are hopelessly insufficient in number and individually inadequate to the task. We have not a half dozen; we need a hundred even now. Where are the great men who can see America's opportunities? Where are the educators that can lead and mold public opinion? Where are the long-headed manufacturers who have failed to regard schools as an asset, yet who cry for designers now that Europe has called them back to defend the schools that trained them? Are there no giants among us who will assure the future of America in this field by acting at once? Let us have schools of industrial art, always more schools, and give them to us now!"

No less enterprising in intent is the Albright Art Gallery of Buffalo, which announces for the period April 13—May 4 "Art in everyday life," an exhibition of handicrafts and industrial arts. The extent of coöperation used is shown in the list of organizers of the exhibition, which includes—in addition to the expected societies of artists, the academy,